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ABSTRACT

This guide is intended to assist curriculum committees and instructors by defining some existing problems in language arts curricula (K-12) and by offering insights into a few major curricula in use around the country. Sections deal with (1) reasons for and methods of effecting curriculum change, (2) requirements to be made of students, (3) the choice between a spiral and a strand curriculum, (4) language-based curricula, (5) literature-based curricula, (6) composition-based curricula, and (7) a brief review of sample curricula. (LH)

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SOME CURRENT TRENDS TOWARD SOLVING CURRICULUM PROBLEMS IN ENGLISH EDUCATION--K-12

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TE001968

RATIONALE
(K-12)

The purpose of this unit is to assist curriculum committees and instructors in solving some existing problems encountered in the language arts curriculum K-12 by offering him various insights into some major available curricula currently in use in various areas of the United States.

Some questions which curriculum committees must answer before developing a curriculum will be posed. A few examples of major curricula will be cited so that curriculum committees may refer to an already existing curriculum or framework which may be modified and structured to their individual school system.

It is the feeling of this committee that outmoded language arts curricula must be altered and new ideas must be implemented to keep pace with new demands in education and the accelerated needs of our youth and times.

Title: Some Current Trends Toward Solving Curriculum Problems in English Education K-12.

Objectives:

Affective:

1. The language arts instructor will be able to review various published materials pertaining to curriculum development with greater competency.

2. Teachers, department heads, and curriculum workers will be encouraged to examine several curriculums before choosing and adopting one for their school.

Cognitive:

1. The curriculum worker will be able to apply current terminology to basic questions pertaining to English curriculum.

2. The curriculum worker will be able to define sequence in a language arts program in grades K-12, so that each teacher will be able to define the developmental expectations in grade levels below and above his own grade level.

3. The curriculum worker will be able to distinguish among literature based, language based, and composition based curriculums.

4. The curriculum worker will be able to distinguish between spiral and strand curriculums.

5. Introduced to facets of existing curriculum styles, the curriculum workers will be able to adjust the material to the individual school needs.

THE WHY'S AND HOW'S OF CURRICULUM REVISION

Why Should Curriculum Be Revised?

There has been a growing emphasis in recent years on updating and revising stagnant curricula; the primary objective in mind has been to make education (English, in particular here) more relevant.

Change is necessary in education. This fact is evidenced by apathy, unrest, and just plain boredom on the part of students in the classroom. In his essay "Planning for a Change in English Education," David Kives states: "Change cannot be effectively resisted, but it can be controlled and directed to ends deemed wise by influential people... American society cannot survive by being reactionary and retreating from social problems....

R. Baird Shuman advocated change in his article, "Toward Restructuring the English Curriculum":

> ... Those who administer any social institution--religious, educational, or otherwise--must accept as a major responsibility of their office the mandate to spearhead such changes as is necessary to keep their organizations vital and realistic...
>
> Education today cannot be aimed at imbuing the student with a sense of duty and obedience. Our society needs independent citizens who are capable of action based upon reason, knowledge, and analysis...
>
> Education is not a genteel game. It is the most serious concern of our age and the stakes in this serious game are the highest for which man can possibly play: human minds and human souls. Educators cannot procrastinate... Whether we like or dislike the dynamism of our society, whether we do or do not approve of the rapid change of which we are necessarily a part, has no bearing upon this change. Rapid change is inevitable. Through it we can be exalted or destroyed...,

The role of the teacher can be expected to change. Gordon Lee states in his article, "The Changing Role of the Teacher,""... today's teacher no longer serves merely as a dispenser of information but as a guide to inquiry and independent study...."The first step, therefore, in revising or reconstructing a curriculum is to have a willingness on the part of the staff to accept and adjust to change! According to Lee, educational goals (hence, status of teachers) have changed over the past twenty-five years in response to the following social changes:

(1) Recent emphasis has been toward national needs rather than individual needs.
(2) There has been a shift away from concern with the psychological-social development of students toward greater concern with excellence in the disciplines.
(3) The modern idea of education rejects the notion of tidy little subject units that when brought together equal a closed area of knowledge gained. It is held rather that education is open-ended and continuous.

Now that you are convinced (note positive approach) that change in curriculum is vital if we are to prepare our youth for living today and tommorrow, let's see how to meet the demands made upon us, the curriculum planning committees.

> ... The task of the curriculum designer is in many ways similar to that of the architect. The underlying aim of each remains stable: the curriculum designer must provide a framework which will allow the maximum development of each student: ... But each designer must also consider numerous variables, such as fluctuating needs and the new trends, materials and methods which may be used by those implementing his plans....

This statement by Sandra Clark in her essay, "Color Me Complete and Sequential: The Curriculum Builder's Game Adapted for the Secondary English Program," points out the nature and responsible position of the curriculum planner(s).

Who Should Develop Curriculum?

The first step in developing a successful and workable curriculum, according to a publication by the National Council of Teachers of English, Supervision of English--Grades K-12, is to:

> Acquaint administrators, the board of education, and other agencies responsible for providing funds, with the need for continuing study and for production workshops to develop the English curriculum content and design, the course of study bulletins, and illustrative teaching units. Request authorization and funds for making the changes needed.

The guide goes on to state: "Involve qualified laymen and the professional staff in a joint appraisal of the present program, the existing course of study bulletins, current classroom practices, and present and future needs in the light of new knowledge in English trends in the field, and community needs." Good community-school relations can result from such joint endeavor, and this can prove to be of inestimable value.

Using administrators and selected community leaders as consultants and human resources, the actual writing of the curriculum should be done

by the local staff of classroom teachers. The primary qualification for a curriculum worker is that he be genuinely interested and concerned about education and students. A half-hearted endeavor is hardly better than none at all.

A number of sources have stated that groups hoping to achieve optimal success should limit themselves to five members. Martin Joos recommends in his book, The Five Clocks, that "Members should be as close as possible in terms of experience respecting types of students dealt with and years spent in dealing with them." A general supervisor should be appointed to oversee and coordinate the group's work.

All members of the local teaching staff in the department(s) for which the curriculum is being developed should be involved in some phase of planning, problem solving, policy making, group discussion, etc. This will alleviate the feeling on the part of some that they are being "forced" to adopt a curriculum for which they had no voice.

When Should The Curriculum Be Written?

The NCTE recommends that teachers working on curriculum revision be provided writing time by being released from their regular school duties or by employing them to do the curriculum work during the summer with additional pay.

Because of the important nature of this endeavor, teachers should not be expected to work on curriculum development after teaching a regular day's classes. The effect their planning will have on students should be enough to warrant release time.

Do not set deadlines! Bernard McCabe offers this suggestion in his article, "Everyman and His Curriculum." "...Meeting deadlines may very well result in hasty work and thoughtless decisions...make schedules. Decide which things must precede which other things, and do first things first."

What Are The Goals/Objectives Of The English Curriculum?

The most important factor to consider when developing a curriculum is--without a doubt--the students who will be helped or hindered by it. According to Robert A. Bennett's article, "The English Curriculum: Out of the Past, Into the Future":

> ... The goal of the English Curriculum is to prepare students to communicate more effectively and to respond more perceptively to language and literary experiences in the future... To reach this goal, curriculum designs must be continually evolving and flexible... the thrust of the curriculum must be into the future, where it will find its meaning in the lives of people entering the twenty-first century.

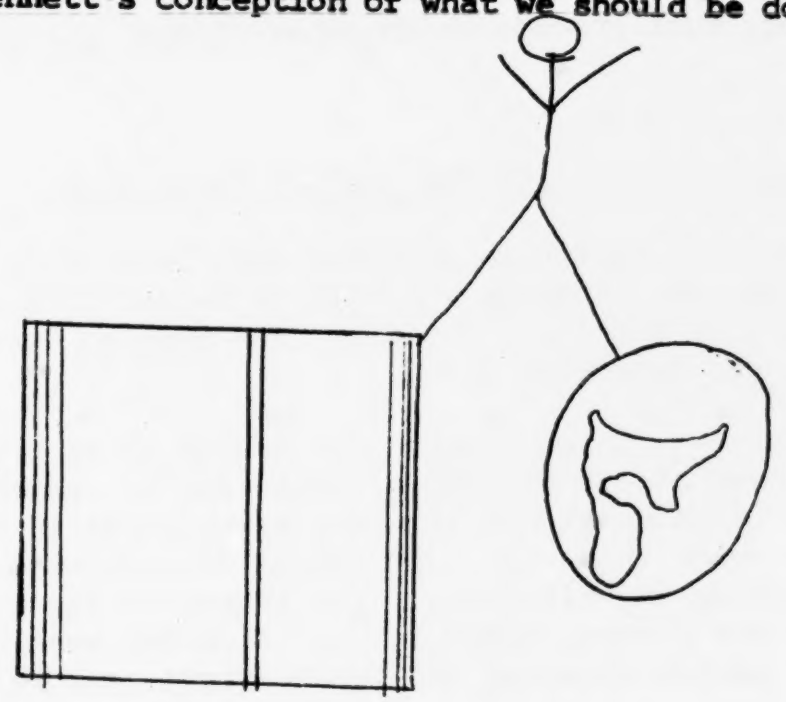
In an article "What is English?" H. A. Gleason states: "... the contrast between the difference in purpose and function of spoken and written language must be the central theme in the new language arts curriculum." Gleason goes on to support a sequential curriculum:

> ... The goals of the curriculum will only be achieved if each of the parts is taught individually in a developmental sequence meaningful to the student at the same time is taught in such a way that all the parts reinforce and support each other.

A sequential language arts curriculum may be defined as one in which the learning process is similar to a ladder. Activities and materials presented each year are built upon the learning the preceding year and in preparation for the learning to take place the succeeding year. Each classroom teacher is aware of what his students will be expected to know or do when they move up to the next rung. The sequential curriculum understands that children's development and maturation is usually sequential, and it provides for this rate of development. As an example, the sequential learning process provides for showing "Sally" how to hold a pencil before asking her to print her name; she prints before she writes; she writes before she writes sentences; she writes sentences before she composes paragraphs; etc.

Increasing emphasis is being given to <u>making English relevant</u>. Why? Optimal learning is best achieved when the learner <u>wants</u> to learn. The learner wants to learn when the material is <u>meaningful to him.</u> Much educational research is available to support the growing need of showing the relationship between education and life.

"...'English' always stands with a foot in the text and a foot in the world, and what it undertakes to teach is neither the one nor the other but the relationship between them." The preceding statement is Robert Bennett's conception of what we should be doing in language arts.



In determining the objectives of the English curriculum in any given school system, the curriculum planners should keep in mind affective and cognitive objectives (see glossary for terminology). Some objectives will be stated in terms of terminal behavior and others will have no visible means of evaluation.

Curriculum planners might well gain insight in forming objectives by reading a short book by Robert F. Mager, Preparing Instructional Objectives. The goals of the program must be clearly identified before the curriculum itself is begun. The goals also have a direct influence in the instructional materials to be used.

How Should Instructional Materials Be Chosen?

Book purchases and other instructional materials should be selected according to course needs rather than structuring courses to fit the materials already available. The California State Department of Education published a framework for curriculum planning in which it stresses the necessity of always keeping in mind the effect of the curriculum upon the learner. "... By no means should innovations be adopted merely for their financial advantage to the community. The organization of the daily schedule in whatever form it may take must be appropriate for the learners in that school..." The California guide also states that:

> ... Criteria for selection must be broad enough and varied enough to provide for many kinds of learners and instructional procedures and should take account of the purpose for which the materials will be used, their importance to the goals of the instructional program, and the number of students who will use them.

Curriculum planners must be ever aware of the vast array of programmed learning materials available to help individualize instruction. The California guide goes on to suggest that instructional materials should never be limited to a single textbook. Tape recordings, records, paperback books, and films and filmstrips are becoming extremely valuable instructional aids. Their uses add spice to classroom activity, and they minimize the use of the lecture method, which has received severe abuse in recent years. It is mandatory, therefore, that curriculum workers make a real effort to know the materials available to them and how to utilize them to the student's advantage.

Problems Encountered In Other Curriculum Guides.

One can anticipate pitfalls when attempting work of this nature and scope. Don't become discouraged or allow yourself to be stymied. And most important of all, don't make just any decision to get out of the bind. Remember that you are constantly channeling the mental growth of students.

Following are some errors that were made in other curriculum guides. This listing is found in the September, 1968, issue of the English Journal. Curriculum planners could find this article of great help in formulating curriculum.

(1) Some guides have failed to describe the relationship between English and the rest of the educational program of a school system.
(2) Many guides define English in terms of the tripod, but then proceed to present language, composition, and literature as separate courses.
(3) Often guides fail to illustrate adequately the basis for a sense of sequence and continuity in language arts.
(4) Many guides fail to suggest methods and materials for assessing student potential and achievement nor do they make recommendations for evaluating individual achievement and progress in language.
(5) Very few guides help the teacher in evaluating his instruction and his curriculum choices or in making decisions regarding methods, content, etc.
(6) Few guides anticipate problems of student behavior arising from content, sequence, or method, and a few suggest alternatives for differentiation in instruction.
(7) Very often guides exhibit an incongruity between sequence of various language skills.

If curriculum workers keep the above errors in mind and avoid them when formulating their guide, the produced document will be not only valuable but workable--and that should be the ultimate goal!

The following criteria should also be of value to curriculum committees in evaluating their completed guide:

(1) Does the guide present a program that encourages continuous growth and creativity?
(2) Is the guide brief and suggestive rather than voluminous and directive?
(3) Is the guide organized for ease and comfort in handling?

An annotated list of recommended guides is available to school systems for examination at a cost of $.25 on microfilms or $1.20 in page form. Interested schools should request their copy from ERIC Document Reproduction Service, National Cash Register Company, Box 2206, Rockville, Maryland, 20852. Orders should specify No. TE 000 140.

An additional service available to schools developing or revising curriculum is offered by the NCTE Committee to Review Curriculum Guides. The committee reviews guides January through May of each year. If your school system is interested in this assistance, send two copies of your curriculum guide to the Curriculum Materials Associate, National Council

of Teachers of English, 508 South Sixth Street, Champaign, Illinois, 61820. For further information, see the September, 1968, issue of the English Journal.

Conclusion

As concerned language arts teachers, we cannot be passive in our attitude toward change in curriculum and education. Ask yourself whether or not you feel our youth deserve to benefit from the advancements that have been made in education. Their success is largely dependent upon our efforts. The Oregon curriculum offers an appropriate summation of our primary duty as language arts instructors:

> ... The justification for imparting knowledge about language and fostering a familiarity with good literature is primarily humane, knowledge for its own sake, with the purpose of educating the child as a human being.

Do YOU care enough?

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McCabe, Bernard. "Everyman and His Curriculum," Talks on the Teaching of English. (eds.: George Hillocks, Jr., James F. McCampbell) Champaign: NCTE, 1963. Pp. 18, 20.

Oregon Curriculum--Language/Rhetoric II. (ed.: Albert R. Kitzhaber and others) New York: Holt, Rinehart, and Winston, Inc., 1969. p.7.

"Procedures for Improving Curriculum and Producing Curriculum Guides," Supervision of English--Grades K-12. (ed.: Sue M. Brett) Champaign: NCTE, 1964. Pp. 28-29.

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SHOULD THE SAME REQUIREMENTS BE MADE OF ALL STUDENTS?

If a person has the ability to jump only six inches, and does jump six inches, should that person be penalized if he cannot jump more? This is a hypothetical question to be sure, but, as it is looked upon, it is meant to be more than a question of endeavor. It should bring out some points for consideration such as; individual ability, standards, failure, penalty and perhaps more to each reader.

It shall be the purpose of this unit to examine some criteria and literature pertaining to the problem of curriculum development, not to solve the problem, but to assist the reader by pointing out some of the facets that cause some of the dilemma.

Marvin Ack, in his pamphlet Is Education Revelant?, says:

> Our schools must meet the needs of our students. Before these needs can be met, they must be sought and recognized. The course of study in one school may be sufficient to meet the needs there, but should it be expected to meet the needs of all the students in the country?

Each curriculum worker must find a program that can be adapted to meet the needs of his location and situation. He must know the general problems of the community, the backgrounds of his students, the dialect problems that may be present, and any other influencing factors that will affect the learning processes.

Many of our schools have the classroom students pigeonholed according to age-grade level, with little, if any regard to the individual or his ability. The curriculum is usually directed toward the average achiever.

There must be a way to meet the needs of all students. For this discussion we shall think of the course of study to be the curriculum. The original meaning of the word curriculum was a "race track". This has a number of applications that may still be in vogue. Some of them might be: everyone runs the same race ; there is only one winner, even though all strive to win ; there must be a majority of losers ; or even that all participants return to the same place they started.

Curriculum workers must recognize that individuals are individuals because certain attributes are either possessed or lacking. For the

purpose of identification we shall divide them into groups of: the gifted child, the average child (whatever that is), the slow learner, the underachiever, and the retarded child.

The gifted child is one who has the natural ability to achieve above his age-grade progress and is more mature physically and mentally than other children his age.

The average child is one who can and does work comparable to the mass his age and grade.

The slow learner is one who has a short span of attention and whose reaction is slow; his vocabulary is limited, his ability to generalize is limited, he acquires information slowly and forgets it quickly.

The underachiever is one who has the ability to do well, but generally doesn't. He is usually affected by influences outside the classroom. These could be psychological or sociological in scope.

The retarded children must also be considered because there are many of them in each school district. The following chart by Arthur Jensen in an article entitled, "Individual Differences" points out the differences found in seventy-three (73) students in grades seven, eight, and nine. The students came from various ethnic backgrounds of the middle class families. They are from the same metropolitan school.

GROUP		I.Q.		C.A.
		MEAN	S.D.	MEAN
RETARDED 50 - 75	N= 36 Binet	66.17	7.13	14.24
AVERAGE 90 - 110	N= 24 California	103.64	8.04	14.23
GIFTED 135 +	N= 13 Binet	142.54	4.94	14.29

I.Q. intellegent quotient
S.D. standard deviation
C.A. chronological age
Mean average

The curriculum workers should notice at least two things from the chart. First, the number of retarded children almost triples the number of the gifted, and second, the widespread range between the lowest level of achievement and the highest level, 50 to 135 +. May I repeat the

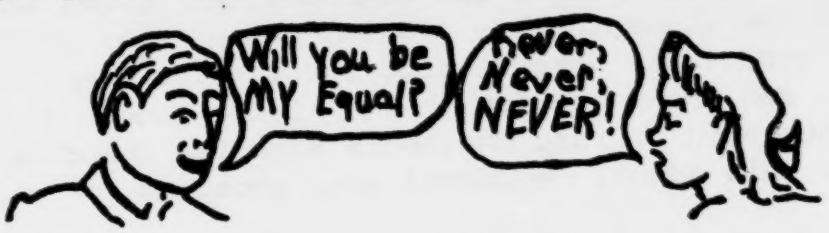
question? Should we expect all students to achieve the same ends?

"One of the oldest problems is that of individual differences," says John P. DeCecco in his article, "Individual Differences: Achievement Versus Ability". He goes on to say:

> Using the best predictive measures we now have, and grouping techniques presently available, we still end up with considerable mislocation of students in and out of our schools... There has been little corresponding improvement in instructional techniques. For the high-ability student, grouping has resulted in more, but not necessarily higher quality work. The slower student has sometimes been abandoned to fairly inadequate instruction.

This is no small problem. Should the students be grouped? If so, how should they be divided? Should boys and girls be segregated? What will be the result? Should all students be divided and advanced on the basis of age? Is heterogeneous or homogeneous division the "cure all" answer?

Ross Jewell, in speaking before the IMPACT workshop said that boys and girls do not learn at the same rate. They are interested in different things. He said that girls and women talk more, and more rapidly; they write more and usually better, and they usually do better all through school (K-12) than do the boys of their age. Sometimes the top student will be a boy, and sometimes the bottom will be a girl, but averages prove that over all, girls do better.



If boys and girls are to be in the same classes, they should have separate curves to take out the element of competition between the sexes.

Other problems arise in this type of segregation. Sister Mary Susan of the parochial systems and a fellow student in the IMPACT workshop said, "We have a co-institutional philosophy in which boys' and girls' classes are taught separately" Curriculum would have to be adjusted to meet the needs of each group. It has been observed that when boys and girls are in the same class, girls tend to be quiet or bashful. Because girls and boys do not share in interests, they also have differing vocabularies.

The whole person should be trained. Mrs. Gergen, a coordinator at the IMPACT workshop said, "Society is based on the premise of interaction between the sexes. It could be possible that the embarrassment would be greater when the students were brought together in a real-life situa-

tion after being schooled in segregated classes. Segregation would lead to 'discrimination', low expectation of student and teacher, and a class system within the student body."

The heterogeneous, non-graded, open-ended class is another way of saying team-teaching. Some of the drawbacks of this system are: scheduling (modular), housing (rooms), trained teachers, and grouping the students so that each one will feel free to do the work before him. The groups would be large groups, small groups and individual study. The large group would be determined by the number of students, or by the size of the room in which the class will be held. The small groups should not exceed ten (10) in number. The best work can be done by the students if the group is only two or three because then all the members become participants. For the individual study, space must be supplied and resource material must be available.

Some advantages of a program such as this would be: that the students could learn at their own rate; the students could be involved in the planning, working and critiquing the program; the teacher would become an overseeing partner in learning; peer teaching could be utilized; and there would be more student involvement than in most situations within a classroom. Some schools now using the non-graded system are: Graham Public, Graham, Iowa; Exira Public, Exira, Iowa; and Mount Alverno High School, Maryville, Mo.

In retrospect to today's English curriculum, we can find all types and a diversity of goals to be met. Which will fit the needs of your students? Robert Karlin tells of one metropolitan school where forty per cent (40%) of the students were reading below their potential, twenty-three per cent (23%) were reading two to five years below their grade level (12), and about one fourth (¼) of the students lack the reading skills they need to read the books with the comprehension expected of them. Does this school represent your problem?

It has been found that about fifty per cent (50%) of the students whose reading was in the lowest quarter left school before the twelfth grade. Does this problem come close to home?

About four times as many boys have reading problems as do girls. If reading determines attitudes, and attitudes determine behavior, then should not this also be a consideration for the curriculum worker?

> The home of the 'average' child is the center for the necessary activities of living: eating, sleeping, breeding. But life is increasingly lived elsewhere—on the job, at school, at the bowling alley, rather than within the walls of the home. The middle class must follow fads, dances and 'in-jokes'. People are oriented only for the present.

These thoughts were brought out by G. Robert Carlsen, a professor from Iowa City, Iowa. Should these also affect the curriculum of your school?

The Minnesota Curriculum suggests that language varies according to age, sex, educational background, occupation, and avocational interests. Would this point out the need for groups of individual instruction?

These questions and statements were not intended to answer or imply answers. They were to help the reader to see that much has been done, but much more must be done in regard to the student--now, it is your turn.

APPENDIX A

Project English Centers

Carnegie Institute	Language, Literature, Composition for Grades 10-12; Advanced Students. Erwin Stienberg
Columbia University	Teaching English as a Second Language Gerald Dykstra
Florida State University	Junior High Curricula--Areas, Themes, Cognitive Processes Dwight Burton
Gallaudet College Washington, D.C.	English for the Deaf
Hunter College	Reading and Language--Depressed Urban Areas Marjorie Smiley
Illinois University	Preparation for English Teachers J.N. Hook
Indiana University	English in Junior and Senior High School State Department of Education Guides Edward Jenkinson
Minnesota University	A "Language Centered" Program--Grades 7-12 Stanley Kegler
Nebraska Curriculum Development Center	K-12 Frank M. Rice or Paul Olson
Northwestern University	Composition Grades 7-12 Wallace Douglas
Oregon University	A Transformational Grammar, Literature, Composition Albert Kitzhaber
University of Georgia	Approaches to Composition in the Elementary Schools Richard Lindemann
Wisconsin University	State Department Guides and Local Committees. Robert E. Pooley

APPENDIX B

Curriculum Guides

California

English Language Framework for California Public Schools, K-12, California State Department of Education, Superintendent of Public Instruction, Sacramento, California.

Cedar Falls, Iowa

The English Language Arts Program, K-12, Malcolm Price Laboratory School, University of Northern Iowa, Cedar Falls, Iowa, $1.00

Dallas, Texas

Language Arts for Secondary Schools, Curriculum Guide, Dallas Independent School District, Dallas, Texas, $4.00.

Glenview, Illinois

English, A Guide for Teachers, Community Consolidated District #34, Glenview, Illinois.

Iowa

English Language Arts Curriculum Series Grades K-12, State Department of Iowa, Department of Public Instruction, Des Moines, Iowa, 50309 $.50.

Minnesota

Minnesota Curriculum, The Minnesota Project Center, Center for Curriculum Development in English, 214 Burton Hall, College of Education, University of Minnesota, Minneapolis, Minnesota, 55455.

National Council

Ideas for Teachers of English: Grades 7-8-9, Ruth E. Reeves, Chr., National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois, 61820

Nebraska

A Curriculum for English, The Nebraska Curriculum Development Center, University of Nebraska Press, Lincoln, Nebraska.

Oregon

Language/Rhetoric II, The Oregon Curriculum / A Sequential Program In English, Holt, Rinehart, and Winston, New York/ Toronto/ London/Sydney.

Pasadena City Schools

Children's Literature, Grades 4-6, Division of Instructional Service, Pasadena City Schools, Pasadena, California.

Pocatello, Idaho

A Guide for Teaching English, Reading, and Literature, School District # 25, Pocatello, Idaho.

Materials Available Through The USOE

Carnegie Institute of Technology 10-12
Florida State University 7-8-9
Hunter College of the City University of New York--Gateway (disadvantaged)
Indiana University 7-12
University of Michigan (general student)
University of Minnesota 7-12
Northwestern University 7-12 (writing)
Ohio State University Project 5-0618 7-9
University of Oregon 7-12
Purdue University 7-12 (literature base)
Syracuse University (films on reading)
University of Wisconsin (in service)

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LITERATURE-BASED CURRICULUM

When a school or system sets about planning and adopting a curriculum, the initial question facing it will be, "What should be the basis of this curriculum?" In other words, according to the system's philosophy of English, what are the goals of English instruction and how shall they be achieved? Among the various curricular approaches of recent study and development is the literature-based curriculum. This approach proposes to provide the student with imaginative and creative experiences of literature and then to incorporate these as bases or springboards for other language study and use. For example, the Nebraska curriculum suggests that the elementary student learn "to handle narrative forms by patterning his oral and written stories after the stories of folk storytellers and professional children's writers." (A Curriculum for English, p. xi)

A more advanced integration is the Carnegie Center's twelfth-grade unit on the history of the English language. Examples from different periods in English literature are studied to show the changing nature of the language and to compare it with present-day language. This is not to say that every aspect of skill must have a literature base to be included in the curriculum. This would be difficult for any planning committee to achieve. The curriculum workers will formulate the philosophy of the course of study and possibly recommend some basic literary selections to be taught. The integration can then best be worked out by the individual teacher fitting her methods according to her particular students.

Frequent relationships among the literature-language-composition areas should point out to the student that he is involved in a unified experience of communication and not in a confusing jig-saw puzzle of literature in September, grammar in February, and composition in April. At the Dartmouth Seminar in 1966, Barbara Hardy, Professor of English Language and Literature at the University of London, said:

> We should also make it quite clear that at every stage our literary experience will have four simultaneous stages: what the pupil (a) writes, (b) speaks, (c) reads, and (d) has read to him, will offer different levels of affective and cognitive experience (Growth Through English, p. 90).

Another question pertinent to the curriculum-forming should be, "What will be this school's approach to literature?" In Freedom and Discipline

in English the Commission on English lists three major approaches or methods of organization frequently adopted by curriculum guides or publishers: (a) historical patterns, chronologically following the literary tradition and heavily dependent upon a background of social, political, intellectual, and economic knowledge; (b) literary themes, confronting the student with perennial questions and problems of the human condition; and (c) types or genres, the study of literature as literature (pp. 51-54). While literature has long had a major position within the study of English in the secondary school, it has not often been found in the formal course of study for elementary students. The Nebraska Center has now developed a sequential study of literary genre K-12.

A fourth approach is used by the Oregon Curriculum, that of structural components; i.e., the formal elements of literature, labeled by the authors as subject, form, and point of view. Other approaches are organization by author or simply by individual work.

Combinations of two or more of the above are seen in various curricula. For example, the Nebraska tenth-grade program is concerned with the literary presentation of man's picture of nature, of society, and of moral law (thematic). It deals with the classical, medieval-Renaissance, and modern periods (historical), and culminates with a unit on tragedy (generic). Other curricula cross the patterns by grade level. The Carnegie Center uses a thematic approach for its tenth-grade world literature, and a historical-thematic blend for its eleventh and twelfth grades.

No one of these approaches will insure success in teaching literature. The choice rests upon the curriculum worker's vision and his realistic assessment of the capabilities and needs of his students and of their teachers, facilities, and administrators.

A practical concern of the curriculum worker will be the type of textual material to be chosen. Shall it be paperbacks or hardcover anthologies? Or shall it be a combination? Could several texts be used simultaneously?

A school adopting the Nebraska curriculum would find it necessary to purchase paperbacks in addition to the student manuals for each unit. For example, the seventh-grade units on "The Making of Stories" and "The Meaning of Stories" suggest that A Christmas Carol and Seventy-Five Short Masterpieces (Bantam Books, 1961) be used in conjunction with additional short selections and study materials in the manuals. On the other hand the Carnegie Center materials have been published in textbook form by Noble and Noble. The core materials are in a thick hardback with paperback anthology supplements available. This format is similar to the traditional textbook productions from publishing houses, except that all study materials, such as questions and theme suggestions, are contained only in the teacher's manual.

A danger in adopting a textbook series in toto is the ever-present temptation for a teacher to relax into the publisher's goals and methods

rather than continually adapting and changing the materials to meet the present needs of particular students. Total reliance on paperbacks, on the other hand, can lead to haphazard whimsy and breakdown in the educational sequence.

CONCLUSION

To many educators, English means language, literature, and composition. To others it means communication skills, involving speech, journalism, study habits, etc., etc., etc. Some fifty distinguished educators at the Dartmouth Seminar were not able to agree on an answer to the question, "What is English?" It is not the purpose of this paper to suggest answers to this question, if, in truth, there are answers. However, the three areas discussed in the preceding paragraphs demand attention from anyone attempting to put together an English curriculum. It is our belief that the curriculum worker must grapple with the questions pertaining to these areas and can come up with answers only when he evaluates the results in the light of his own school situation.

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A LANGUAGE-BASED CURRICULUM

The teaching of English has been undergoing a re-assessment since the 1950's. The work being done in Project English Centers under the sponsorship of the NDEA has caused individual teachers and departments of English to consider changes in the content and methods of teaching the language arts. Shugrue in a Bulletin of the NASSP comments that in the year 1966-1967 perhaps no more than 2% of the American elementary and secondary school population will have any direct exposure to study center materials. The majority of teachers, therefore, must be equally unexposed to the rapid changes in concept which have been occurring in the field of language arts.

The first chapter of Muller's Uses of English, a report of the Dartmouth Conference, is devoted to definitions of what English is or should be. Authorities from the dim past to the present are quoted in an effort to define the field. Needless to say, the definitions vary, but the consensus in the present day agree that, as a subject for study, English consists of language, literature, and composition. This section of the paper will deal with language, using a definition of the California State Department of Education to limit its scope.

> Language is a symbol system by which one individual shares experiences, ideas, and feelings with another individual. Language is both oral and written and deals with problems of grammar, usage, spelling, lexicography, sematics, and language history.

Curriculum in English can be either language-based, literature-based, or composition-based, or various combinations of these three. This means that the base is emphasized and the other content of the curriculum is an outgrowth. A language-based curriculum is one in which the language is studied to provide an avenue to literature and composition. A faculty committee engaged in curriculum study must consider the various curriculum approaches.

Until recently, there was no problem of which grammar would be taught, since traditional grammar was the only one available. Even today, 1969, most teachers are still teaching traditional grammar which is descriptive and prescriptive in usage. With the advent of the new grammars another choice faces curriculum committees.

Beginning in the 1950's research in linguistics focused attention on the inadequacies of traditional grammar for describing the character-

istics of spoken language. Traditional grammar is the result of the attempt to explain the structure of English in terms of Latin or Greek grammar. If the average English teacher were asked why he teaches the traditional grammar, he would probably explain that it improves the ability to write. Sentences are analyzed word by word, phrase by phrase. Dissection of a sentence is assumed to lead to an understanding of how to produce a better sentence, and hence a better paragraph. Grammar has been confused with usage. Eventually, traditional grammar produces prescriptive usage, which recognizes a "right way" and a "wrong way" to speak and write.

One of the first of the "new" grammars or "new English" concepts was structural linguistics. Linguistics pointed out that pitch, stress, and juncture in spoken language also determine meaning. It recognized word order as an important part of English structure. It describes the structure of English as a language, rather than English in terms related to a foreign language. Structuralists begin with the smallest sound of a language (phoneme) and proceed to the smallest meaningful unit (morpheme) and then reach syntax or sentence structure.

Another theory of grammar is generative-transformational, or more familiarly, transformational grammar. Transformationalists begin with syntax, the large unit, and proceed to smaller units. Study of sentence structure begins with consideration for "kernels" from which any sentence, simple, compound, or complex, can be "generated" or "transformed". The danger of over-simplification of definition is recognized by this writer, but the reader has the choice of making his own interpretation from the literature.

The newest theory proposed is tagmemics. This theory is not well-known or well-publicized outside the narrow field of researchers and language specialists. In reading the literature no clear definition could be found. In fact, even the specialists discussing the theory used several pages of print in an effort to explain the theory. Briefly, this understanding seemed to show through from an article by Young and Becher in New Rhetoric (Chas. Scribner and Sons, New York, 1967).

> A sentence is seen as composed of a certain number of tagmemes (functional segments) each of which is a "functional slot with its class filler."

The reader may feel free to pursue this definition further, if he so chooses. Some questions which a curriculum study committee should consider are these:

1. Is a curriculum change needed?
2. How can it be accomplished?
3. Is the faculty capable of adapting itself to a change?
4. Where should a change begin? elementary? junior high? senior high?
5. Is a change economically feasible?
6. Will a change achieve the objectives of the system?

Curriculum committees should recognize that the "new English" is more than just "new grammar". Professional literature is so voluminous with articles and books that without a planned reading program, the average faculty will feel lost and frustrated trying to find a direction through the maze. Traditionalists within a school system will feel threatened because the new English takes on the aspects of a humanities course rather than the narrow field of grammar and usage which has been so comfortable in the past.

Two areas of reading preparation should be recognized in approaching curriculum study. Some reading should include the theory of the new approaches, and some reading should include the new practices. The following list, arbitrarily divided, is suggested for this purpose. Confining one's reading to the new practices and avoiding the theory is like setting off on a journey and forgetting to consult a road map. You may reach a destination, but you won't know where you are.

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REVIEWS OF SEVERAL CURRICULUMS

A brief summary of some of the curriculums reviewed will serve to illustrate the approaches to English that have been discussed in this paper.

The Nebraska Curriculum, developed at the University of Nebraska Curriculum Center, beginning in 1960, is complete and detailed. It extends from kindergarten to the twelfth grade. It is language-composition based. The grammar is structural linguistics. Language is examined as it is used in a specific story. Ways are suggested whereby the story may be used to generate composition. Composition is oral in kindergarten and first grade, and written in the grades thereafter.

The Oregon Curriculum is another of the Project English Center productions. It, too, is very complete and detailed. It begins with the seventh grade level and extends through the twelfth grade. Grades seven and eight are complete and published; grades nine and ten are to be completed and published by August,1969. The curriculum uses language, literature, and rhetoric (communication) in a spiral sequence. The principles of the above three are presented with simple applications at the lower grade levels and become more complex and sophisticated at the higher levels. The three parts of the curriculum are interwoven with the teacher correlating all three as the unit is completed. No one of the strands is emphasized more than another. The grammar is transformational.

The Iowa Curriculum is a framework for a strand curriculum. It weaves language, literature, and composition into a sequential program. It is not detailed or complete as are the Nebraska and Oregon Curriculums. The choice of content and materials, text and methods, are left to the individual teacher or school system. The curriculum is basically literature-language. Parts of the Oregon or Nebraska Curriculums could be used to fill out the framework of this strand curriculum. The Iowa Curriculum suggests a particular content at a particular grade level, but does not specify the vehicle. For example, the short story is the content for the eighth grade. The teacher at this level is responsible for teaching the structure of the short story. The story or stories are not specified, nor is the method. The more detailed curriculums provide the story to be taught and also the method.

No curriculums developed by the Project English Centers or by state or individual school systems were found to be using a composition-based

curriculum. Examples of this type of curriculum can be found in text book series. The Ginn Series, Composition and Grammar, is typical. This series begins at the seventh grade level and extends through the twelfth grade. Each book of the series has thirty-three lessons, twenty-one composition lessons, and eleven language lessons. Composition lessons are based on the study of models. Language study is a by-product of writing. Transformational grammar is used in grades seven through ten, and linguistics is taught in grades eleven and twelve.

Other curriculums reviewed seemed decidedly sketchy by comparison. For the most part these curriculums consisted of a list of attainments to be achieved at the end of each grade level. The Cedar Falls Laboratory School language arts program is a good example of this type of curriculum. Another curriculum examined was the Whitman Public Schools, Massachusetts. This curriculum consisted of a series of objectives for each grade, much like a check list of goals.

The above sampling suggests the task which faces a curriculum worker. The curriculums studied will vary from the most general to the most specific. The choice will depend upon the needs of the individual school.

A COMPOSITION-BASED CURRICULUM

To complete the bases for an English curriculum, there is the composition-based curriculum. A composition-based curriculum will be defined as one in which composition is the core around which literature and language revolve with language and literature being studied as an outgrowth of composition.

In reviewing the curricula completed to date by the Project English Centers, none so far have used composition as a base. Composition has been coordinated with language or literature as the base. It is assumed that one or more centers are working in the area of composition, but have not yet published the results.

Only one text book series is reviewed by this writer in an effort to further describe this type of curriculum. This is the Ginn Series of Composition and Language published in 1968. The series is described as "a sequential, cumulative, and non-repetitive program in composition," (Teacher's Manual Introduction, p. vi). Transformational grammar is the base for grades seven through ten; and general linguistics is the base for grades eleven and twelve. A handbook accompanies each text to provide repetition when needed.

The format is thirty-three lessons in composition and language, divided into twenty-one lessons in composition and eleven lessons in language. Model compositions are studied to guide the student in the process of composition. Each lesson is designed for two teaching days. Three days of the week are devoted to literature which should generate one composition per week based on the readings.

To contrast another text, the MacMillan English Series, 1969, is four hundred plus pages which devotes the last hundred pages to writing or composition, The review of the tenth grade text reads, "This section presents the next step after careful teaching of words and sentences—the whole paragraph...."

In addition to this type of text which ties language to composition, there are the texts which concentrate exclusively on composition. One example is the Ginn text, Writing: Unit Lessons in Composition (1964). The book centers each lesson on a single writing skill or technique. Such a text might be used as a supplement to a total English curriculum.

In the total reading program leading to this segment of the paper

the writer became aware that authorities do not at all agree on how composition should be taught. Authors who attempt to prescribe a course in composition were often liberally criticized. A consultant, Dr. Ross Jewell, of the University of Northern Iowa, said that composition is poorly taught in most schools because teachers have not had the benefit of a well taught course in how to teach composition.

The Northwestern Curriculum Study Center is concentrating on Lessons in Composition, as reported in Classroom Practices 65-66 (NCTE publication). The major premises of this particular study are reduced to these basic seven:

1. All writing is a creative process.
2. The pre- and post-writing processes which a writer performs are as important as the actual act of writing and the student must be taught all of the steps of the composition process.
3. Writing takes time.
4. Contemporary prose can be accurately and validly categorized.
5. The teacher of composition is less a teacher of good language than he is a teacher of communication skills.
6. The teacher must give highly structured assignments.
7. Students can best learn to write by examining carefully selected models.

SHOULD THE CURRICULUM BE SPIRAL OR STRAND?

English Language Arts Curriculum Grades K-12, Pamphlet 1, "A Framework for a Strand Curriculum," State of Iowa--Department of Public Instruction.

This pamphlet, the first of an English language arts curriculum series, represents the cooperative efforts of highly knowledgeable Iowa educators. Being a "framework" it designates a shape for a local program but places the actual construction of the program in the hands of those who will be using it.

The state committees chose the strand curriculum design over other organizational patterns for the following reasons:

> It is flexible and open-ended. Adaptations can be made by local curriculum committees or by individual teachers, and the three dimensions of learning can be merged in a variety of ways. Teachers can cooperatively develop units that will meet the needs of particular students, or they can develop units independently.
>
> This design indirectly allows for individual difference in students by the grouping of the grade levels and by the openmindedness of the teaching topics. In no instance is the degree of a student's proficiency mentioned. How far a student will go depends upon his interest and ability and upon the teacher's guidance.
>
> A strand curriculum is specific. The focuses of investigation--teaching topics--in each strand, the thought-process focuses, and the skills are sequenced. But no inherent sequence is presumed; consequently, other logical sequences are not precluded, but specific areas of concern are identified at the various grade levels.
>
> It minimizes overlap. Since specific concerns are designated, each teacher knows his responsibility and can plan accordingly. This specificity also insures that important facets of the program will not be overlooked.
>
> Iowa's program shows a relationship between thought processes to be developed, content to be investigated, and skills to be acquired.
>
> A curriculum of this nature suggests profitable areas of learning at desirable stages of development. The thought process focuses give texture to the strand design.

The Iowa design seeks to engage the interest of the learner by placing emphasis upon the teaching of concepts and attitudes rather than skills. The skills are not neglected or taught in isolation but are taught through the strand experiences, through thoughtful and purposeful content.

It suggests how the teacher can coordinate--both horizontally and vertically--the learning experiences he devises for his students.

Iowa's curriculum lends itself to graphic description, at least in part, and to compressed verbal description.

Curriculum planners need triple vision; they must keep an eye on exposures the student has had previously in the program, and how much he has gained from his exposures, and on what he will need in the future. Obviously the flow will not be the same for all students, but the program will move steadily forward and grow in both depth and breadth if the triple-vision philosophy is built into the program. As local committees adapt the strand design to their special situations, they should keep this philosophy uppermost in their minds.

The strand design has much in its favor, but only if the teachers in the local school view their situation realistically and tailor the design to fit the situation will this organizational pattern work. It requires cooperative planning and effort, but it allows for individual initiative. In many ways the strand design is a unique framework, but in one particular way it is like all other patterns; it must be kept current. This means it should be under continual scrutiny and should be revised every three to five years.

The thought-process focuses grade levels in the Iowa plan content strands include: Literature--forms, genre, and modes; Literature--depth reading, analysis; Literature--guided individualized reading; Experience and/or Idea-Centered Units; Mass Media; Language--grammatical system, phonology, morphology, syntax; Language--usage and dialects; Language--semantics, meaning and nature; Language--history and development.

In the skill strands the following are listed: Listening skills; Speaking skills; Reading skills; Writing skills; and Study and Thinking skills.

The curricula using the strand idea are difficult to find, but Iowa has used this plan very successfully in the Malcolm Price Labratory School located at The University of Northern Iowa, Cedar Falls, Iowa.

A language arts curriculum based upon a framework for a strand curriculum is now available from the State Department of Public Instruction and is now placed in most of the Iowa classrooms.

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Most of the earlier centers working on curriculum found the spiral curriculum plan, which follows, practical for their particular purpose, so more experimentation and information is available on this form. Versions of it have been carried out in more states and countries for a longer period of time than the more recent strand structure. Perhaps a comparison of the two structures will guide you in selecting the pattern best fitted to your teaching purpose.

Some Thoughts Gathered for the Spiral Aspect

"Sequence and Literature," Stoddard Malarkey , Department of English, University of Oregon, Eugene, Oregon.

> For the meaning of the term,"sequential curriculum," the seeker after knowledge would probably be referred to Bruner's influential book, The Progress of Education (Harvard University Press, 1960). Bruner develops the view that the curriculum of a subject should be determined by the most fundamental understanding that can be achieved by the underlying principles that give structure to the subject, and that very early in their career students can be introduced to the 'great and simple structuring ideas' of any discipline—ideas to which they will return in a progressively sophisticated context throughout a 'spiral curriculum.'

This image was elaborated by J. N. Hook to the figure of a spiral cone; and the figure is a good one, for as he says, "A spiral in the shape of a cone, with point on the bottom... covers much of the same ground at steadily higher levels, but it also broadens as it ascends." A curriculum conceived in such a fashion allows for review, for progressively sophisticated levels of treatment, and for progressively broader coverage. If we combine Bruner's "great and simple structuring ideas" with Hook's figure of the spiral cone, we get a pretty accurate idea of what most people mean when they speak of a "sequential curriculum."

The Oregon Curriculum in literature is an attempt to design a sequential curriculum for grades seven to twelve. Grades seven to twelve are the crucial middle years and can be seen as a coherent unit.

The curriculum being developed by the Oregon Curriculum Study Center is not the one and only true gospel. It is the representative of the sort of thinking about curriculum design that must be done if we are to avoid the unhappy future of which the Basic Issues Conference spoke in 1958, and the sort of thinking that is currently going on across the country.

Frye and Albert R. Kitzhaber comment, "The curriculum is developed by a sequential organization of the six-year curriculum 'spiraled' around subject, form, and point of view."

A reciprocal relationship exists between all the terms, but at the same time each can be held up for particular inspection. As long as we are talking of cones and spirals, we might consider the Oregon Curriculum as a pretzel with its three parts separate but interrelated forming the whole.

In the seventh grade, under subject, the students learn that there is more to work of literature than its narrative line, that any work deals with the abstract as well as the concrete, that it can "mean" as well as "tell". This idea receives further refinement in later years, until the student is dealing with the thematic aspect of literary study. Through a simple beginning with subject in grade seven, we can end in grade twelve with a unit which treats the theme of the conflict of conscience and law as it appears from Antigone to Darkness at Noon.

The spiral program works well and can be equally applied in all grades from K-12 with satisfactory results.

How The New English Will Help Your Child, Michael F. Shugrue

> The concept of the spiral curriculum is based on an idea put forth by Jerome Bruner in The Process of Education. Professor Bruner insists that in each and every discipline one can discover certain key or basic principles which can be taught and understood from a very simple level up through increasingly difficult examples. A sequential curriculum suggests that what one learns in a lower grade will lead to a next step in a higher grade. Thus, for example, the child reads Bible stories and myths in elementary school in part so that he may understand the allusions which add density and richness to the fabric of literary selections in the secondary school.

"National English Projects and Curriculum Change," Michael F. Shugrue

> Of the sixteen Curriculum Study Centers developing materials ranging from units to teach English as a second language to sophisticated lessons in transformation grammar and the generative rhetoric of the sentence, those funded earliest have had the greatest initial impact on curriculum change in English. The Study Centers at the University of Nebraska, Northwestern, and Oregon have already influenced curriculum reform in the United States and abroad.
>
> The Center at Nebraska University directed by Paul Olson and Frank M. Rice, developed an articulated, sequential curriculum in language, literature, and composition from kindergarten through twelfth grade. Units from this Center, particularly its five composition lessons, are currently being taught in more than one hundred twenty five schools. Testing of the units in five pilot school systems in Nebraska, which began in the fall of 1962, has led to wide use throughout the state.

"Over four thousand students in seven school systems in Oregon and Washington are involved this year in testing the curriculum sequence in language, literature, and composition for grades seven through twelve that has been developed by the University of Oregon Study Center, where the director is Albert Kitzhaber, a recent president of NCTE. In addition, teachers who have attended NDEA institutes at Oregon are teaching these units, particularly the excellent language program, to more than one thousand students across the United States. Idaho has instituted special in-service courses to acquaint teachers with the Oregon Curriculum. The focus of Oregon's NDEA institute has gradually widened from teachers in its pilot systems to teachers in all parts of the United States. Each institute enables more teachers to introduce, for example, the study of transformational grammar to a greater number of American junior and senior high schools."

See also an experiment recorded in the book Educational Technology (John P. DeCecco, ed., 1964) from the article "Effects of Linear and Spiral Programming Upon Amount and Variability of Learning" written by J. W. Reynolds and Robert Glaser, pp. 164-69.

Some Questions of Self-Analysis for Those People Planning a Curriculum

After gathering some thoughts and ideas on curriculum planning, it would be advisable to carefully consider the following questions, first from individual standpoint and next the consensus of the group. By doing this, you should have a foundation started to begin constructing your curriculum for your particular situation.

1. What type of teaching best suits my particular school or class situation?

2. Does the strand or spiral method best fit into my idea of effective teaching?

3. How can I make my classwork more meaningful and interesting to my students?

4. Just what do I want to include and stress within my grade area in content and skill development?

5. If I wish to group my pupils, how will I accomplish this--according to age, interest, sex, ability, cultural value, background, test results data, and how many will make an effective working group?

6. What sequence do I wish to set up for my class?

7. What content, skills, and methods would be most effectively taught to the children with their experience and background of previously learned skills and content?

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CONCLUSION

The purpose of this resource unit is to pose questions, but not to dictate answers. We have listed possible and existing solutions to some curriculum problems, but we have pointed out no optimum choices. This unit is only the beginning, an introductory description of the task that lies before the curriculum worker. When the authors arrived at this workshop in June, we planned to do some actual curriculum writing. But after much reading and discussion, we discovered that the task was too monumental to be attempted in five weeks. No group of curriculum planners can impose their decisions upon others; rather, the ideal curriculum will be the one developed by the teachers who are going to use it. The authors have formulated an introduction; now the curriculum worker can begin.